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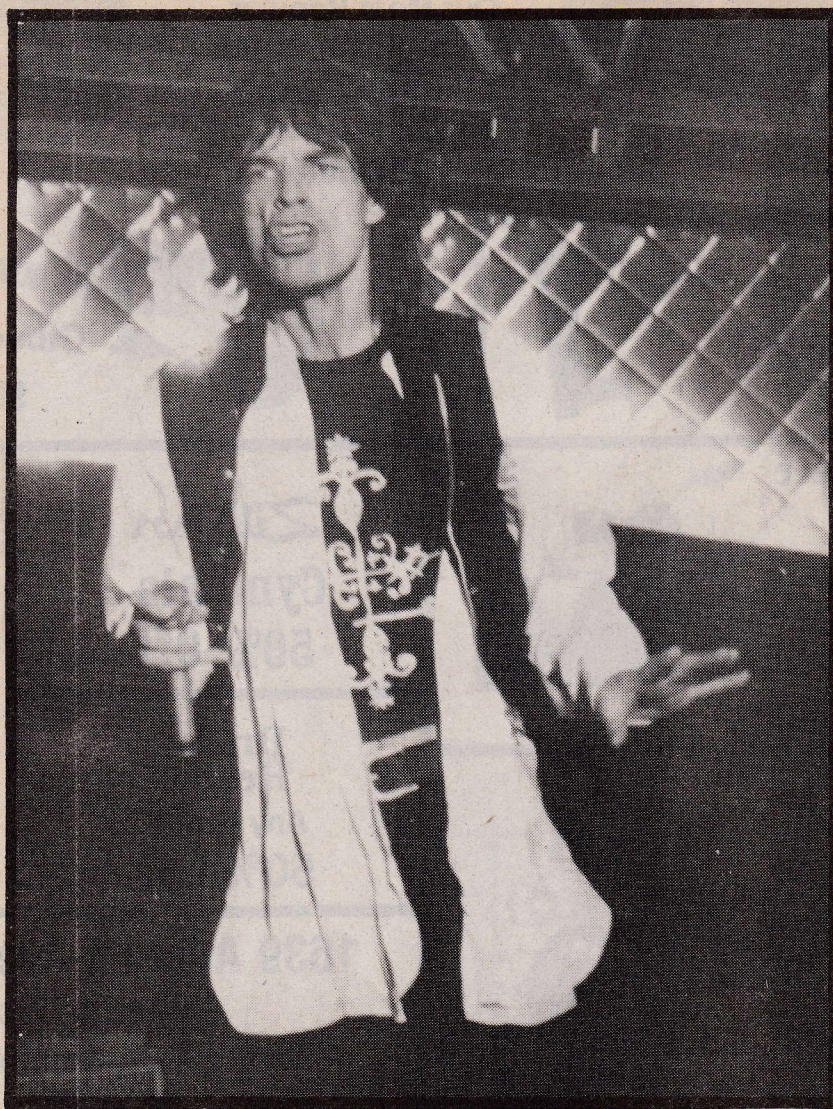
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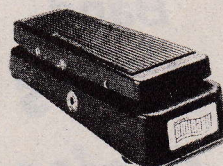
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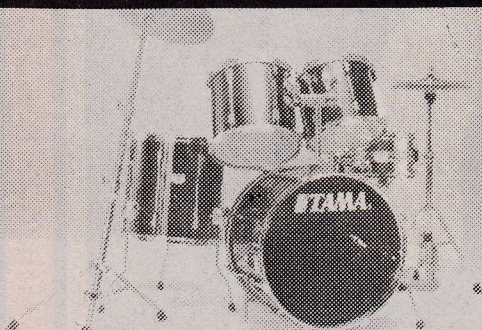
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Jagger
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Photo by
Tom
Gargan*



THE

WIRE

Hello! Welcome to The Wire for the "scary month"! This month's B-days are dedicated to Mr. John Durney, Jr. Here they are: MIKKEY DEE (Motorhead) 31, DAVID LEE ROTH 39, SAMMY HAGAR (Van Halen) 45, ERIC MARTIN (Mr. Big) 34, JEFF KEITH (Tesla) 36 and they're all alive and kickin' making music to date, Mr. Durney!

Ahhh...I thought this was going to be a "kinder, gentler" month for me but alas, I received a letter from a Mr. John Durney, Jr. concerning my feelings towards "Alterna-retro" music. First off, allow me to apologize to everyone who is tired of hearing this because I had said that I had written my last word concerning my feelings towards "Alterna-retro" music. However, if you had received Mr. Durney's letter, you'd understand that it warrants a response, so although I don't have enough space in this column to crack open a full can of literary ass whoopin' in response to his 5-page letter, I'll condense and paraphrase. Here goes:

Mr. Durney, I'd like to say that I really enjoyed your letter. Did you ever think of writing for a magazine? You've got a lot of facts correct except for the fact that seems to be the gist and the target of your letter which is that how I feel towards Metal and Alternative is an OPINION!!! GET IT?!! It isn't "misguided anger" as you stated. (Misguided is the term for those who think "The Breeders" are a really great and talented band! Just an opinion.) Now, as far as "not being as disappointed in the mid-80's when every "heavy metal robot" (as you call them) was guying an Ibanez guitar because VAI or SATCHEL was seen playing one," I personally didn't give a sh*t what they did. (Hell! Even YNGWIE got on my nerves back then after awhile!) just as I don't give a sh*t today!! It's an O-P-I-N-I-O-N! GET IT?!! As far as my statements concerning MTV dictating trends, I stand by that statement FIRM feeling secure in the company of such greats as RONNIE JAMES DIO and PETE TOWNSHEND, among many, many others! I didn't say that MTV viewers listen to what it says, just that it suffocates mostly every other form of music except Rap and "Alterna-retro"! MTV dictates what you see on it! Do you think EVERYONE wants to see Rap and "Alterna-retro" 24 hrs. a day?! NO! What about Country? That's "in"! What about Jazz? Progressive? Contemporary? None of that is in? How is MTV a reflection of current tastes? I personally am not a huge fan of "death metal." You don't see a whole hell of a lot of that on MTV. Is that fair? If you are this "lover of trends in music and beautiful explosions of ideas" as you say you are, then you would be obliged to answer with a resounding NO!

About the 3-chord Seattle scene being a "breath of fresh air to take us from the burnt-out creativity of the '80s"...Wake up and smell the mothballs!! My friend, this "alterna-retro" trend is merely a re-hash of the '60s-very early '70s, hence the name "RETRO"! What's so fresh about that?? Woo! Look out! Another OPINION! GET IT?!!

Now we move onto me writing about '80s bands. Hey buddy, these bands are STILL news! Half of the bands that you mentioned such as CRUE, DREAM THEATER, FATES WARNING and QUEENSRYCHE are very much alive and well despite present trends! Fates just released a new disc and Dream Theater and Queensryche have albums due any

day now! Where have you been? Do you honestly believe that IN TUNE and my column is the only magazine that covers this?!! PLEASE! Who took your "popular opinion" poll that who I write about sucks because MY feedback poll vastly differs! By the way, if YOUR opinion is included in your "poll," then that means YOU have an OPINION just like me!! (Or is that misguided anger I'm sensing? Hmmm.) Finally, as far as me thinking that progressive/melodic metal will reign supreme after 1996, that was a statement made by the editor of an IMMENSELY successful Hard Music magazine in Canada. I didn't so much agree with it as HOPE that it could be true! About "dreaming" that, YOU, my friend, are in the dream world, for even if that statement never came to fruition and bands such as RUSH, FATES, DREAM THEATER, CRIMSON GLORY, etc. NEVER wrote another lick, their works to date would still be more talented, creative, musically intelligent and challenging, etc., etc. than 80% of the "trendy" material that is "in" today! THAT is reality but then again (you guessed it!) that's just an OPINION!!! GET IT?!! Mr. Durney also states that I should ease up on the alterna-retro fans. Well, I don't mean to get on the fans of this music so much as I do the bands. People are entitled to listen to what they wish to! They do not have to listen to me. That would be "pompous and shortsighted" of me to believe that they did, correct, Mr. Durney? Honestly, thanks again for the letter, although I must ask, what exactly is it that you DO listen to? I can't tell since you did such a fine job of sitting on the so-called "musical fence." Take care! People!!! For the LAST time, I DO NOT dislike ALL forms of alternative music nor do I LIKE every form of metal and so on and so on! Please make a note!

On to the news...New PEARL JAM is due soon entitled "Vitalogy".....Keep an eye on MTV this month for the PLANT/PAGE wired and unplugged concert entitled "Un-Ledded".....In case you missed "Greedstock '94," the album is due out Nov. 8th and a movie will be released in '95 to suck some more moolah out of ya!.....AEROSMITH is releasing a new greatest hits collection on Oct. 24th entitled "Big Ones"! (I guess it will include their "Ballroom dance" classics from their last couple of albums. Just kiddin', Aero fans!).....BRETT MICHAELS (Poison) and PAMELA ANDERSON (Baywatch) are the latest rockstar/model-actress combo. (Brett, you lucky dog!).....CINDERELLA have finished their work on their latest offering entitled "Subliminal Seduction." VIKKI FOXX will be handling skinsman duties on tour! He's on loan from the VINCE NEIL BAND.....DAVID CROSBY, 53, of CROSBY, STILLS & NASH has undergone evaluation for a liver transplant as of Oct. 4th!!!!.....MERCYFUL FATES' new disc "Time" is due for release on Oct. 11th.

On a local note.....A buddy of mine, guitar whiz BOBBY FERRARA of Hammonton, N.J., has just aced an audition for THE BULLETBOYS!! He will also be endorsed by LEE JACKSON as Jackson's "new gun" official '95! He is preparing to do an instructional guitar video for CITTI PUBLISHING CO. entitled "Monster Guitar Vol. 1-4" and currently does guitar clinics for JEM Guitars who also endorses other guitar giants as STEVE VAI, AL PITRELLI

and RANDY COVEN! As of '95, Bobby will be switching over to CONKLIN GUITARS. Congrats. Keep me informed, Bobby!.....I spoke to LISA, formerly of LYDIAN, and she informed me that she's looking for a new kick-ass band! Interested? Call (609) 272-9093....."METAL RELIEF II" is coming!! Any interested sponsors please contact me at C.R.I. PRODUCTIONS anytime!.....SILENT WARRIOR has risen from the ashes!! More powerful than ever and headed your way! Need I say more?!!.....

Well, I'm outta here like "alterna-retro" music. (Just kiddin', Durney!)

C-YA!!!

--BOB CONOVER



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*****ATTENTION LOCAL BANDS!! Don't forget, if you'd like to update your situation (new members, exiting members, studio news, demo reviews, birthdays, grunts, gripes, bitches, etc., send the info my way by mail or FAX at: C.R.I. PRODUCTIONS/PROMO., 4555 Catawba Ave., Mays Landing, NJ 08330. FAX line: (609) 348-6558.

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"I don't know much about music," said Mr. Four-Sheets-To-The-Wind, "but I know what I like." I scratched my head as he continued to tell me how great the band was and how much he liked it. Never one to look a gift horse in the mouth, I accepted his 80-proof praise, and eventually escaped to pack my gear.

Later I began to think about his comments. If he didn't know anything about music, what was it that he thought he liked? It couldn't have been the music. How can you like something you don't know anything about? At first, I perceived that perhaps my band wasn't very musical. If so, perhaps he liked that. But, alas, I knew better. The answer wasn't going to come that easily. We'd rehearsed for years both separately and collectively. We knew our instruments, and we knew our tunes. Hmmm..."That's it!" I shouted aloud to no one in particular. It was our repertoire. We played all of the big radio hits. No, indeed, our "Captain Morgan" didn't know music, but he'd been indoctrinated by radio...the same 20 songs day in and day out forever. We played those same tunes! Frankly, some of them weren't really very good, but they were popular, so we played them. Our drunken friend could identify with them because he heard them every day. He really didn't know whether or not they were any good, or whether the musicians performing them were any good. He just knew them, so my band was judged good because we sounded just like the record, for good or ill.

Although I do not claim to be the ultimate arbiter of taste in music, I do know what music is and how it is played. I know good technique from poor (I've been a party to both) and I can discern good from bad when watching and listening to a band. Radio today behaves like the government. Both Mr. President and Mr. Program Director will tell you what to do and think if they can get away with it. Both count on an ill-informed public to pull this off.

Moreover, if they can get away with spewing complete garbage because the people can no longer clearly recognize it, they will do just that. It's too easy not to do so.

As professionals, musicians must refrain from pandering to the lowest common denominator. They should know what garbage is and avoid it. On the other side of the footlights, the general public should not be so willing to fall in line with some new style or fad just because the so-called "cool" people tell you it's good. (Especially if their names are Beavis or Butthead...they're not even real people!) These self-important small time dictators usually have no clue,

and they know it. But they know when you don't have one either. So, if you don't have a clue, admit it. Then get some working knowledge of music. If you're in school or college, take your Music Appreciation class a little more seriously. Pass the tests and forget the testosterone. But, by all means, don't let radio or the self-styled "cool" people dictate your taste. Aesthetics, after all, is a science. There are objective criteria for quality in the arts, regardless of who may tell you otherwise. If you're not fortunate enough to be taking a class, then listen to as many different kinds of music as you can. If you wallow in garbage, you will more than likely smell like garbage. Above all, if you hear a band playing a song that you've never heard before, give it a chance, and give yourself a chance to make an honest judgment. No one else should control your opinion as to what is garbage. Not even if they broadcast one million watts of it. They try to control our thoughts and habits for money and power. Just remember the Number One Rule of Radio Programming: "The next time we want your opinion, we'll give it to you."



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THE ROLLING

A NIGHT IN THE VODOO LOUNGE

By TOM GARGAN

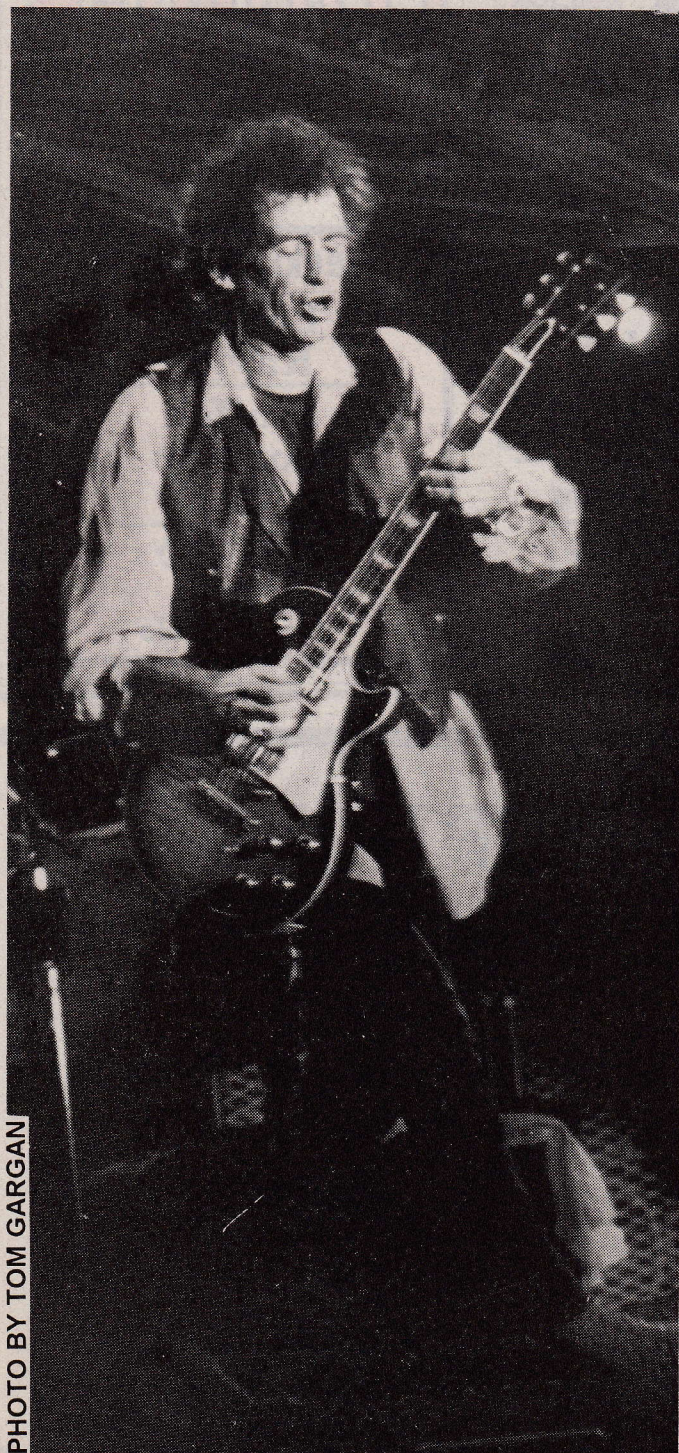


PHOTO BY TOM GARGAN

I recently read a ridiculous article about the Rolling Stones' upcoming Voodoo Lounge tour in the September issue of the Philly "Rock Guide." This column of complete journalistic rubbish was written by a chap named Larry Kay.

In his article he rambles on and on about how he used to love the Rolling Stones and just because he saw them play one bum gig at JFK Stadium in September of '78, he became a turncoat. He announced that his love affair with the Stones was over, as if the band was just some pretty girl that he was infatuated with.

*I also attended that same show at JFK and, to anyone else who was there, let's set the facts straight: In Kay's article, he claims that the Stones only played for 38 minutes. **FALSE!** They played for 58 minutes. Granted, this isn't much longer, but I'm sure that Mr. Kay was not aware that Mick Jagger was running a temperature that day of 103! When I learned this after the show, I was quick to forgive my favorite band and I actually praised Jagger for being gutsy enough to come out of a sick bed and do the best he could.*

*Mick is an example of the old phrase "The show must go on!" He proved it at JFK that day and again on the first night of their Voodoo Lounge Philly show as the Stones went on and played with gusto in the very teeth of a murderous rainstorm. **That's my band!** If you love a band, it's like your favorite team; you stand by them if they're winning or losing. It's called loyalty. I haven't always approved of everything the Stones have done, but since I became a fan over 25 years ago, I've stood in their defense because I love their music. They are the greatest and at times the worst rock 'n roll band in the world, but that's the way rock was meant to be played...unpredictable! If rock 'n roll isn't reckless, it's not rock 'n roll.*

Our hero Larry Kay isn't much of a fan if he becomes a traitor so easily. I'd be afraid to have him as a fan of any band because...oops!, one wrong chord and he's gone. Mr. Kay also stated that it's pointless to try and rock like you're 20 when you're 40. Well, Larry, you're 31, you old man, so why are you trying to write "rock" articles for a "rock" magazine? Live by your word and give it up and go watch Gomer Pyle reruns. I condemn you to be placed in a stock in the center of Rittenhouse Square!

Anyway, enough time wasted on this madman. Let's enter the Voodoo Lounge, shall we?

STONES

On September 23, 1994 at Veterans Stadium in Philadelphia, as I walked down on the field and up to my 9th row seat, the Voodoo Lounge stage loomed larger and larger in my field of vision. With each step forward, the immensity of this theatre made itself known. My mind quickly asked and answered the question: Are the Stones only doing this for the money? Can't be -- they spent a fortune on this stage. Is Mick too old to do this? Can't be -- they've constructed long ramps on the flanges, no doubt for Mick to sprint on.

When finally in my seat, the opening act, Blind Melon, was on. Their sound was lifeless and plodding. It didn't really matter. No one was really settled in their seats yet and no one seemed to be paying them much attention. I felt for them, but then again, warming up for the Stones is not one of life's simpler tasks. Maybe they'll do better when *they're* 50.

As the intermission wore on, the crowd began assembling themselves in place, thus causing the tension in the air to coil itself. As I looked up and saw the 200-foot metallic serpent that stood watch over the Voodoo stage, the tribal drumbeat of "Not Fade Away" bowled out from the stage. The serpent spit out a blast of flames like a futuristic Godzilla and suddenly the Rolling Stones appeared in a brilliant flast of light! "I'm gonna tell you how it's gonna be, you're gonna give your love to me!", Mick sang in a powerful and crystal clear voice.

This isn't an old 51-year-old man on his last legs. I've seen Mick Jagger many times in the past and I've never seen him more alive. This is no drugged-out burnout from the past. This cat's in shape. This is the '90s, not the '60s. Mick's at the top of his game...running, strutting, snarling and spinning as he sings in perpetual motion.

Then there's Keith Richards on the right side of the stage looking magnificently deteriorated. Despite the physical changes in Keith, his guitar playing was strong and always full of enthusiasm. Most importantly, Keith Richards seems to be thoroughly enjoying himself.

From my seat right up front, the sound quality was very good and all instruments could be heard clearly. I was talking to some people a few days later who said they didn't like the sound from where they were sitting, but that's the nature of large outdoor concerts. There is no doubt that the *only* way to see the Stones is up close.

Next, the Stones launched into a few new numbers off the Voodoo Lounge album. "Sparks Will Fly" is typical Rolling Stones...driving guitars, tangled leads

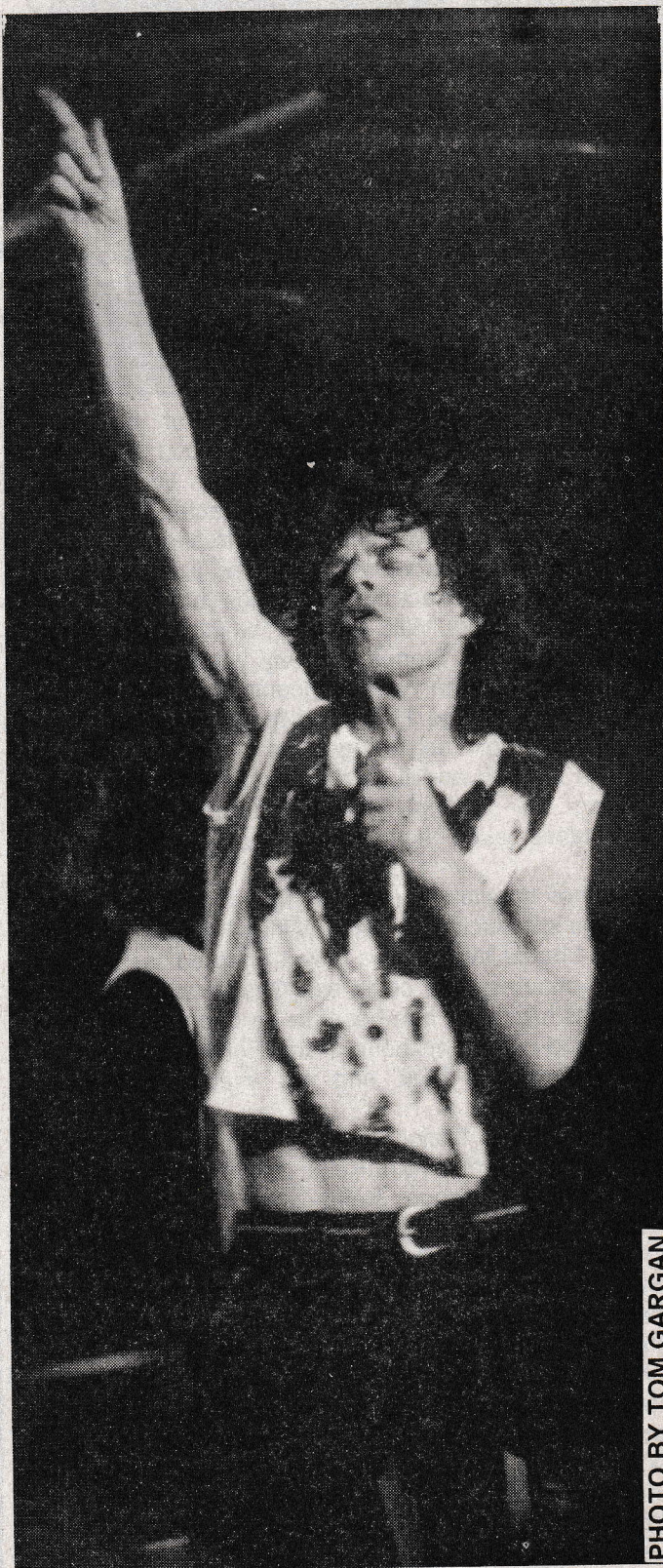


PHOTO BY TOM GARGAN



PHOTO BY TOM GARGAN

and all done as if it was the Charge of the Light Brigade. Ron Wood was in a splendid mood, clowning and smiling and playing excellent guitar. Wood is so likeable he's almost like a cartoon character.

Most of my night was spent trying to shoot pictures through eight rows of waving arms and I didn't bother to write down the exact order of songs, but one of the highlights included "Wild Horses," which hasn't been played out by the Stones in many years. During the song, video of what was happening on stage was showing on the huge TV screen that dominated most of the backdrop. The footage was altered to make it look like old film and it made you feel like you were watching the Rolling Stones in some long past performance, even though it was actually happening live.

Another special moment in the show was when Mick was introducing the band. When he said, "On the drums, Charlie Watts," the crowd cheered for almost two full minutes. You could see Charlie was touched and I was happy for him because he is a very humble person and is the backbone of the Rolling Stones. He never misses a beat and his meter is like a metronome.

At this point, Mick Jagger turned over the lead vocal to his glimmer twin, Keith, and exited the stage for a costume change. Keith sang his usual song, "Happy," which is always a fun song, but I guess cigarettes and Jack Daniels have taken their toll, as Keith more or less "talks" the words, as opposed to really belting out the lyrics like he did in the old days. Although Keith certainly is not the greatest vocalist on earth, there is a certain charming nature in his voice that's hard to explain. His new song "The Worst" is a soothing ballad where he's telling some girl he's the "worst" kind of guy to be around, but with a "don't say I didn't warn you" attitude. This song also sports a different twist with Ron Wood playing pedal steel guitar. Sometimes I think Keith could try harder with

the vocal, but just doesn't want to put forth the effort. But, that's Keith, doing what he wants and not what you want him to do!

After Keith concluded his two numbers, the lights went down and came back up with Mick Jagger emerging as Jumpin' Jack Flash himself with top hat, trench coat, and round red spectacles bolted on. It could have been 1969. The top hat so much reminded me of the "Get Yer Ya Yas Out" tour. With the horn section firmly intact, the band at times had a good R&B sound. A 32-year-old Philadelphian named Andy Switzer was with the horn section on sax.

As the show neared its end, you can't help but think of hundreds of other songs you wish they would do. Of the six times I've seen the Stones, they've never played "Angie" and I don't know why because I've always thought that was one of their most beautiful pieces.

Mick kissed the crowd good-night and the show ended amidst a barrage of fireworks. My final thoughts on the Stones as I left the Vet were this: If you can't still fill up stadiums and sell out arenas 30 years into your career and make millions of people happy, then you must be doing something right. Anyone who puts down this band is just plain flat out jealous because there is not a band alive today that could ever hope to reach this pinnacle of success in the world of rock music.

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NICK CLEMENS BAND SHARKEY'S MACHINE ZEKE'S CHOICE POTHOLES

**Crilley's Circle Tavern, Brigantine
Thurs., Sept. 29, 1994**

By **BILL BENGLE**

It was a night of timely endings, and new beginnings at Crilley's for this original band showcase, a night for greeting new, soon to be, regulars and saying goodbye to others.

The evening began, quite uncharacteristically, on time with a performance by the Potholes. This band's press and hype touts them as being "South Jersey's best original rock band," still most members of the audience I spoke to had never heard of them before this night. What's more, these same people seemed in agreement that the Potholes were typically grungy, metallish, trendy type rock and could probably use more practice and musical maturity before calling themselves the best anything. Still, they aren't a cover band, so points there!

Following the Potholes, the Circle crowd was treated to the final performance of longtime local favorites Zeke's Choice who have finally decided to call it quits after nearly five years since they debuted on this same stage. Creative differences, troubles with drummers, and faltering audience support are all contributing factors for the split as well as bassist Mike Kelley who, having recently married, become a father, and bought a house, is receiving "a crash course in the American Dream," according to guitarist John Menzel. With original drummer John "Johnny A" Hartman behind the kit, Zeke's proceeded to play an inspired and energetic set which included audience favorites "Pothead," "Sonny," and "(Mind Like A) Wasteland" and their highly personal cover of the Beatles' "Taxman." It is quite a shame to see Zeke's calling it quits with so many promising, new original songs just beginning to come to life, as seen performed in recent shows. Luckily most of Zeke's members are pursuing solo projects; vocalist Scott Knestaut has his acoustic duo 'The Cabin Boys,' Tim and John Menzel have recently formed "The Fabulous Menzel Brothers Band" and will soon be playing out. And, of course, this night at the Circle marked the debut of guitarist/songwriter Chris "Sharkey" Moreska's project, "Sharkey's Machine."

Finally able to put on the role of bandleader, Chris, backed by sidemen Jim Carver, Ron Price, Wayne Rowden and Scott Risley, seemed pleased to be performing his songs, many of which never made it into the Zeke's Choice repertoire. Sharkey's Machine are pretty straightforward rock and roll with overtones of the Allmans, Skynard, and Black Crowes around the edges, and



ZEKE'S CHOICE



SHARKEY'S MACHINE



NICK CLEMENS

provide a fine vehicle for exploring issues from government ("G.H.T.") to relationships ("Empty Roads"). The band played quite tightly for having been together only a month; some things, indeed, could use more rehearsal time, like the vocals. The stage antics, though, were one laughable cliché after another. I mean, it doesn't matter if you can play behind your head or with your teeth, worry more about what you're playing, not what you look like doing it!

Finally, for the late night set, the Nick Clemens Band made a return to the Crilley's stage. This fine, fine band, fronted by the son of famed E-Street saxman Clarence Clemens, seems to be looking to carve themselves a niche here in South Jersey and based on the weight of the music (let alone the weight of the name) that was played, they may do just that, though I hope that doesn't mean locals being displaced. Again this was straight ahead rock, of the Monmouth County tradition, strong and tight and it did catch the ears of those dwindling hardcores left in the bar during the wee hours. The band is expecting to have a CD finished and out soon and there's no doubt that we'll be seeing more and more of Nick and his sidemen in the months to come.

Exciting things are afoot here in South Jersey; do yourself a favor and become a part of it, get out and enjoy a local show, soon!

(photos by Ed Mason)



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In Tune Girl of the Month-Apolonia



Photo by Tom Angello, Jr.

Crilley's

CIRCLE TOWN

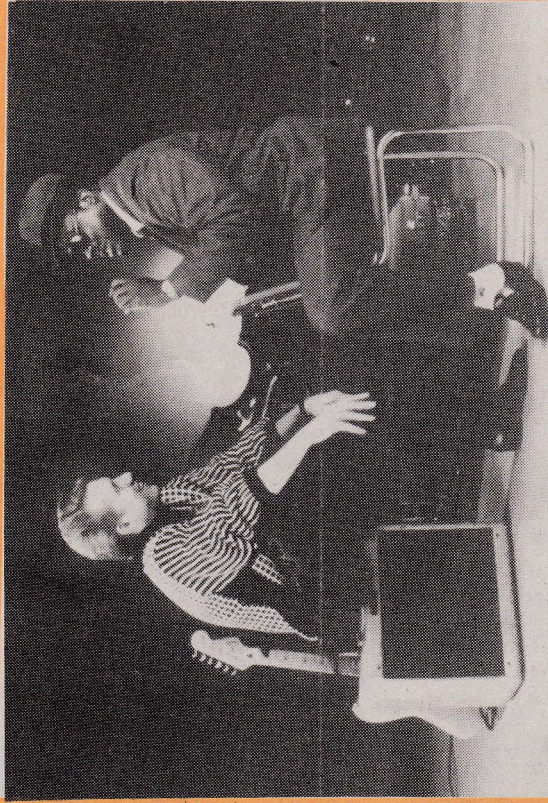
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October-November Entertainment Calendar

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23 SCRATCH THE HAT NO COVER	24 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	25 ACOUSTIC FISH NO COVER \$1.00 Drinks 9:00 to 11:00	26 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	27 Wildlife \$1.00 Drinks 9:00 to 11:00 NO COVER	28 Captain Black	29 TBA
30 SCRATCH THE HAT NO COVER	31 NO COVER THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	1 ACOUSTIC FISH NO COVER \$1.00 Drinks 9:00 to 11:00	2 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	3 Wildlife \$1.00 Drinks 9:00 to 11:00 NO COVER	4 <i>Anson Funderburgh and The Rockets</i>	5 TBA
6 SCRATCH THE HAT NO COVER	7 NO COVER THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	8 W.C. Clark	9 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	10 Wildlife \$1.00 Drinks 9:00 to 11:00 NO COVER	11 TBA	12 FULL HOUSE
13 SCRATCH THE HAT NO COVER	14 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	15 ACOUSTIC FISH NO COVER \$1.00 Drinks 9:00 to 11:00	16 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	17 Wildlife \$1.00 Drinks 9:00 to 11:00 NO COVER	18 Double Threat Stevie Ray Vaughn Tribute	19 TBA

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C.D. REVIEWS



THERE WILL COME A DAY

Artist: Ice Cold July
Label: Sector 2 Records

By **BOB CONOVER**

You know, every once in a while I get a chance to review something that I honestly enjoy and when my editor passed this disc along to me, he must've known that reviewing Ice Cold July's "There Will Come A Day" would be a downright pleasure for me! When I first heard that this 4-piece unit was from Texas and that the lead vocalist's name was Jason Michael, I thought that possibly Jason McMaster from fellow Texans' "Dangerous Toys" had joined or formed a new band. However, after listening further, I realized that this man's vocals are far superior than McMaster's! Jason Michael's vocals are a passionate mixture of Jack Russell (Great White), Robert Plant and Janis Joplin reborn!! Ice Cold July was formed in 1992 from remains of various cover bands as their biography states and their sound really can't be categorized, which is a welcome breath of fresh air amongst today's trends! The other members of Ice Cold July include Mitch Winter (drums), Mick Tinsley (guitarist) and Carl Ray Hopper (bass) who form a tight unit that blends together rock, funk, blues, metal/heavy alternative into a great offering from these Dallas cowboys. Some of the most impressive tracks on this disc include "As One," "Live" in which Michael breaks into an unexpected but heartfelt verse of "Amazing Grace." This guy possesses unbelievable vocal control and his range is off the scales!! My personal fave is the title track "There Will Come A Day." This tune to me is a showcase for Michael's vocal acrobatics and is one of the most moving songs I've ever heard!

Ice Cold July is sure to satisfy everyone's musical taste. All of these musicians are extremely talented and indeed, their day has come...



AWAKE

Artist: Dream Theater
Produced by John Purdell
and Duane Baron

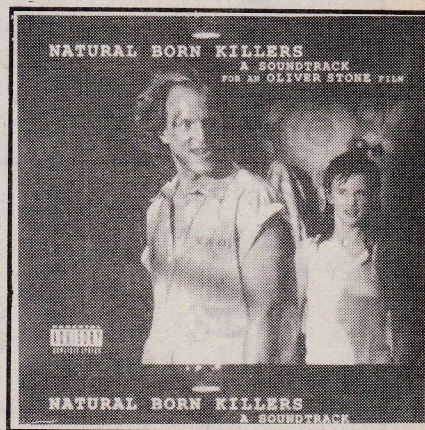
By **"MR. FROST"**

If you could take the time to combine the storytelling lyrics of Led Zeppelin, the dreamy atmosphere of Queensryche, and the musical deliverance ability of Rush, then you would find yourself under a glass moon and surrounded by the sounds of Dream Theater.

"Awake," the third album from this New York-based progressive rock band, was released October 4th. Following their 1991 release "Images and Words," which featured the hit single "Pull Me Under," it was only a matter of time before the killing hand would strike again. James LaBrie (vocals), Kevin Moore (keyboards), John Myung (bass), John Petrucci (guitars), and Mike Portnoy (drums and percussion) return again with full force on their sophomore release. (Dream Theater's first release, "When Dream and Day Unite," featured Charlie Dominici on vocals.)

Produced by Duane Baron and John Purdell (Ozzy Osbourne, Heart), "Awake" is 75 minutes of pure musical genius, a spectrum of songs. The first release single, "Lie," should be shipped with a warning label: "Light fuse and get away." A very explosive track featuring all of Dream Theater's trademarks: a voice of aggression, drums that leave your heart beating double time, the haunting sounds of a keyboard taking your soul to another realm, and electrifying riffs with enough energy to raise the dead.

Honorable mention also goes out to some of the album's more exceptional songs: "A Mind Beside Itself" (a 20-minute, three-song trilogy that includes "Erotomania," "Voices" and "The Silent Man"), "The Mirror" (will leave the audience looking at itself in a different way), "Caught In A Web" (Dream Theater to the tenth power), and "Space-Dye Vest" (a new sound for Dream Theater or a taste of things to come from Kevin Moore since his recent departure from the band to pursue other musical interests).



NATURAL BORN KILLERS

A Soundtrack For An
Oliver Stone Film

By **"MR. FROST"**

It's 3 a.m., the candles are burning, and I'm in The Crypt sharing a bottle of Chianti with Hannibal Lechter. Our conversation is interrupted as the punctual and monotone voice of Leonard Cohen, singing "Waiting For The Miracle," captures our attention, like a spider capturing a fly; ensnaring.

We raise our glasses and make a toast in the name of Trent Reznor (Nine Inch Nails mastermind) and his latest production. Music, Murder, and Movie Dialogue; the perfect ingredients that when mixed properly, as Reznor has done so, results in an entree that will have critics asking for seconds.

Past, present, and future become one as this soundtrack combines oldies (Patsy Cline "Back In My Baby's Arms"; Hollywood Pursuaders "Drums A Go-Go"), modern musicians (L7 "Shitlist"; Dr. Dre "The Day The Niggaz Took Over"; Peter Gabriel "Taboo"), and something in between (Jane's Addiction and Diamanda Galas "Sex Is Violent"). In addition, Reznor contributes three tracks of his own ("Burn, A Warm Place," and "Something I Can Never Have: Remixed"). Other artists appearing include: Patti Smith, Cowboy Junkies, Bob Dylan, Al Jourgensen, The Dogg Pound, and many more.

In all, the 27 tracks contained on this CD will finally provide an answer to the question, "Why is there a REPEAT FEATURE on a CD player?"

ATTENTION BANDS

Have your CD reviewed in In-Tune. Send to P.O. Box 333, Northfield, NJ 08225.

'Concertsonics': Audio Binoculars For The Concert Hall

By BRUCE PIKE

In the rolling hills of Lancaster County, Pennsylvania, you'll find large tracts of farmland, dozens of "factory outlet" stores and hundreds of little tourist traps based on the Amish heritage of the area. You may even spot the occasional horse and buggy driven by one of the dwindling number of local Mennonites. In the small town of Lititz, you'll also find the world headquarters of Clair Brothers Audio, the firm that has been providing concert sound for a great number of the world's top recording and touring acts. Clair Brothers have also been responsible for innovations that have revolutionized how we hear those acts in the concert hall. This year, the firm has been experimenting with something new in concert audio, something so simple it's surprising that no one has done it before.

The idea is to first mix a live group as well as humanly possible in an arena environment, so that the hall reverberation is minimized. Emphasis is placed on an extremely tight and punchy bass/kick drum sound. Then a second mix with effects is sent to a small FM transmitter. This signal can then be received by listeners in the concert hall by using a Walkman-type radio receiver. The listener may then listen to the mix on headphones, and because the headphones are semi-transparent to outside audio, the extra bottom in the house is still felt much as if the headphones were not being worn. The only problem facing Clair

Brothers was finding a touring band to use as a test subject. Roy Clair convinced Yes to try his scheme on their 1994 tour.

"'Concertsonics' will allow the listener to experience a new dimension in sound unheard before in a live concert environment," says Clair. "You have always been open to ideas that give their audience unique production value. This is yet another example." And so Yes became the subject he was looking for. Yes guitarist Trevor Rabin, who engineered and produced the latest LP, *Talk*, thought that "Yes is perfect for an audio experiment, and since *Talk* was made to be performed live, (we were) looking forward to being the first on the block to experiment with it. I refer to the idea as 'audio binoculars'."

It can be reported that, despite a few glitches and some occasional difficulty holding the frequency on which the performance was broadcast, the system worked great in Philadelphia, where I attended the Yes show in August. The assigned frequency for that evening was 89.5 FM, which was announced prior to the start of the performance. My major criticism of the system is that there should have been an audience-wide test signal broadcast before the show began. As it was, Yes were to songs into the show before we successfully locked onto the transmission. That said, it is to be hoped that other bands will take advantage of this type of audio enhancement on their tours.

For further information on Concertsonics, write to Clair Brothers Audio Systems, Inc., P.O. Box 396, Lititz, PA 17543.

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COCO MONTOYA

September 23, 1994

Seasons

By CHEWY

Patrons walking through the big double doors of Seasons were greeted by the ear to ear grins of Twin Sig Productions' Vic Misiewicz and Brian Wahner. Why the smiles? Because on this particular evening the Somers Point bar was to host one of the most underrated guitarists of our time, Coco Montoya. With over a decade of playing on the blues circuit backing such greats as John Mayall and the late Albert Collins, it was a real treat for blues fans to see Coco's experiences and talents in the spotlight.

Mr. Montoya took to the stage and strapped on his trademark strung upside down, left handed Stratocaster and proceeded to burn down the house with his rendition of a Lowell Fulson song entitled "Talkin' Woman Blues" (taught to him by Albert Collins). The band, consisting of drummer Ron McRorex, bassist Vince Bilbro and keyboard player Benny Yee, were in fine form and provided a strong backdrop to the scorching blues leads of Coco. Although his throat had been "blown out" from earlier stops on the three-week tour, he promised the audience, "As long as it lasts, I'll sing for you." Last it did, throughout the hour plus long first set, Coco sang and played original tunes as well as those written by friends, including "Top Of The Hill" by John Mayall. The crowd greatly approved of the R & B original entitled "Too Much Water" that Coco co-wrote with Doug Macleod. Three quarters of the way through the set, during "Monkey See, Monkey Do," the guitarist strolled around the bar, playing to the women and drinking a shot with the men. He kept up lively banter with the audience between songs and explained, while changing a broken string, the "father/son" relationship he had with the recently deceased Albert Collins. The band drew the first set to a close with an impressive version of the Cate Brothers tune, "Am I Losing You?"

During a well deserved break, Coco and his band-mates hung in the bar, talked and signed autographs for blues fans and in general, were downright friendly people. Then it was time to take to the stage for a second round. The audience responded positively to a set of cover tunes, unused tracks from the Albert Collins "Collins Mix" sessions and original songs from Coco's only solo release, "Gotta Mind To Travel." They were up on their feet and dancing to every lick of the guitar. For the second time that night, Coco's voice seemed to be holding out and he even managed to give a couple of bear-like growls along with his solos. As in the first set, the guitarist just couldn't stay on stage and walked around the audience playing and



(photo by Ed Mason)

Brian Wahner (Right) of Twin Sig Productions does the honors of announcing Coco Montoya.

vocalizing with his instrument. Some of the highlights included another R & B original called "Same Dog," the soulful Albert Collins song, "Gotta Mind To Travel," and the rockabilly tune known as "Tumbleweed." After sincere "Thank you's" and a promise to return after signing on to a new record label, Mr. Montoya left the stage to grab one last shot before breaking down his equipment and driving off into the night.

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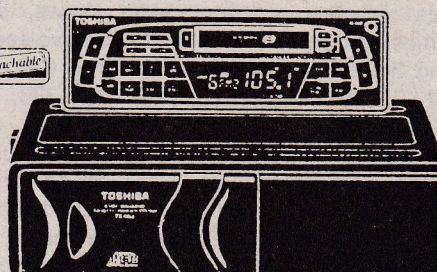
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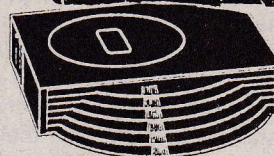


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THE BLUE WAVE

By Ron Stinson



Welcome everyone, to the BLUE WAVE! This column is dedicated to the preservation and presentation of American Blues Music. In the next few months I will try to fill you in on all the Blues News that is happening in our local area. This includes concerts, radio shows, periodicals, Blues Parties, and record reviews. If you have specific news concerning the Blues, please write to me C/O The BLUE WAVE, IN TUNE MAGAZINE, P.O. Box 333, Northfield, New Jersey 08225

If you missed COCO MONTOTOYA, (the Ex-guitarist from the JOHN MAYALL BAND), at SEASONS in Somers Point, on Sept. 23, You missed a great concert! Unfortunately I had to work but I was told Coco was fantastic! I did catch BIG JACK JOHNSON on Sept 15, at Schooner's Blue Moon, and I enjoyed the concert very much.

On Oct.6th, I attended the JOE LEWIS WALKER concert at Season's. This guy can play! The sound system was very good, and with the special lights and sound man, Twin Sig Productions has started to really take their blues presentations seriously. A concert is one thing, but many times a very good band will come off terrible without a good sound man. Twin Sig has solved this problem

! Coming up on October 14, at Season's, in Somers Point, from North Jersey, the high energy guitar work of JOHNNY CHARLES and his band will play for all you Eric Clapton, heavy blue fans in the area! Johnny's keyboard player did keyboard work on Eric Clapton's JOURNEYMAN album, and John can play that Strat's strings to death! If you like heavy blues guitar, you will enjoy this band.

On November 4th, Friday, at 9:00 PM, ANSON FUNDERBURGH and THE ROCKETS will take the stage. This time at Crilley's Circle Tavern in Brigantine with a full and complete sound system this Texas guitarist will be teaming up with ex-Elmore James harpist Sam Myers and The Rockets, to Rock your socks off! You may remember that DARRELL NULISCH, use to be the lead vocalist in this band before he formed the Texas Heat, now Myers' booming vocals and great harp work are a perfect match for Anson's understated but very clean guitar work. This will be THE CONCERT to see in November!

Just off the wire, on November 8th, another Texan arrives in town! W.C. CLARK from Austin, Texas. (I hope he brings his full rhythm section with him). Anyway, you can find out where these guys are playing by calling 399-0663 for time and location

OK, everyone knows this is October, and this is the best party month of the year. Well I have two parties to tell you about! On Saturday, Oct 29, the 17th Annual BUCKS COUNTY HALLOWEEN R&B SPECTACULAR, featuring KOKO TAYLOR & Her Blues Machine, plus CHUBBY CARRIER & The Bayou Swamp Band, and Cleveland's #1 Bluesman, JIMMY LEY & The Funkpumpers. This party is located at the Fraternal Order of Eagles # 2489 Lodge, 920 Trenton Rd. in Fairless Hill, Pa. (Adjacent to Levittown Pa.) Doors open at 8:30 p.m., Tix: \$20.00 in advance, (\$24.00 at



Crosscut Saw Band at the Summer's End Blues Festival on Sept. 11th. (Photo by Tom Johnson)

the door), Includes draft beer, munchies, givaways, door prizes and cash prizes for best costumes. Please purchase tickets early in advance. Send a money order only to BCBS, PO Box 482, Levittown, PA, 19058-482.

Another favorite Halloween party on the same night will be held at the 3Y-LAND Egg Farm, on Oct. 29, from 6:00 P.M. till 11:00 P.M., located on Jimmy Leeds Rd., In Galloway Township. Donations will be accepted. Music by the soulful blues band, TOO BAD JIM! Come in costume! Located just across from Louies Tavern. I'll See ya there! This is a wrap for me! Just remember, NO BLUES IS BAD NEWS and stay, IN TUNE, See Ya!

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the **BOTTOM** LINE



by BRUCE PIKE

Greetings and welcome to the first installment of "The Bottom Line," which will be a semi-regular column on the under-appreciated art of bass playing. As many of you know, I've spent the last ten years playing electric bass guitar with the band Home At Last, as well as another twenty with various other bands. I've also substituted with a number of different artists. Jazz, country, hard rock, Top-40...you name it, I've probably played it at some point in the last thirty years. I've also been fortunate enough to share a stage with the likes of Climax Blues Band, Crowded House, the late Jaco Pastorius, Peter Erskine (Weather Report), Foghat, Leslie West, Rick Derringer and many other well established musicians. Naturally, I've come to some hard conclusions about what makes for good and effective bass playing, and I'll be sharing those perspectives with you for your consideration. I am not the ultimate authority on the instrument, but rather, I maintain the position that I am still a student, and shall always be one. So if you have something constructive to share with me, I'll be only too happy to have your input. The readers may also find this useful in their own pursuits.

If you are just beginning to play the bass, GET A GOOD INSTRUCTOR. These sorts of columns are great for gathering tips, but they are no substitute for regular one-on-one instruction. I will be discussing many different topics that concern bass performance, but we will also discuss theoretical and philosophical points of view concerning the use of the bass as an ensemble instrument. First, I think, a bit of history.

Bass as we know it is generally acknowledged to have taken its first great leap forward at the hands of one Johann Sebastian Bach (1685-1750). One of the gigantic figures of Western culture, Bach pioneered the use of pedal point, in which either the tonic (root) or the dominant (fifth) remained constant while the chord voicings changed above the bass to effect overall changes in the music. I encourage the uninitiated to listen to his *G Minor Fugue* (known as "the Little Fugue") to hear this technique, a technique that is now common in all sorts of popular music today. At the other end of the spectrum was his use of bass as a contrapuntal instrument. Check out some old Virgil Fox records to hear this in all its glory.

Unfortunately, that will have to do for this installment, but I'll leave you with one last request: this month, listen to something you've never heard before...and learn why it works musically. You'll have to listen more than a few times, but until next time, remember that the bottom line is always good music!

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Local Licks

By ROBERT SEAMAN

Hello again, I'm back with another installment of Local Licks. Since it's been over a year since my last column, I'd like to fill you in on what I've been up to.

This last year I've been playing with my band, "Cat Atomic." We are an alternative/cover band that plays the South Jersey/Philly area. We play 6 to 12 shows a month covering many popular bands. Playing this much has taught me a lot, but it also has a down side. Which brings me to this month's topic: "Finger Fitness."

Since I hadn't done any serious teaching in over a year, I noticed my technique had slipped somewhat. Playing the same type of music (none of it very demanding) for a year, I noticed my hands started to get "stupid." I'd like to show some of the exercises I used to wake them up.

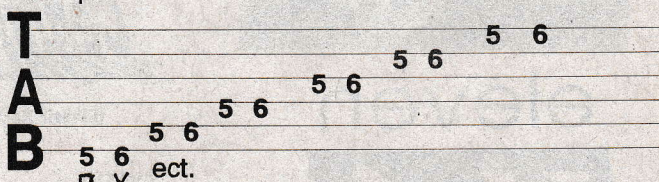
Example 1: Do this exercise once with each combination of fingers: index-middle, middle-ring, ring-pinky. Also try this descending.

Example 2: Try this one with all three combinations as well.

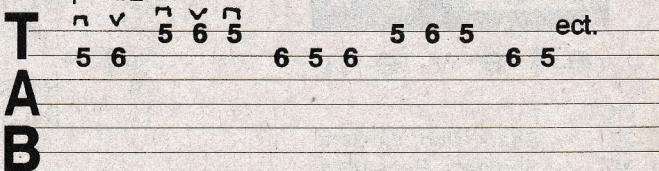
Example 3: You can use this sequence with any 3 note per string combo. I use this particular shape because it works out my pinky and ring fingers (my weakest combo).

Well, I hope these ideas help out, and if you have any questions, you can reach me at 926-8950. Stay In Tune.

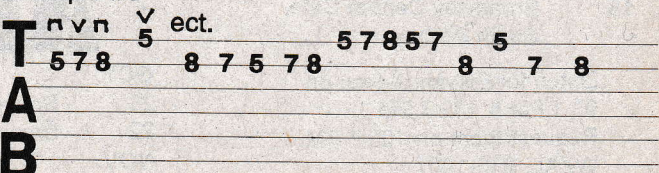
Example #1



Example #2



Example #3



band calendars



Every Thursday, Crilley's Circle Tavern, Brigantine

OCT.

- 14 VFW, Brigantine
- 22 Crilley's Circle Tavern
- 29 Six Shooters Rock Cafe, Atlantic City (Halloween Party)

NOV.

- 11 B.C.'s, Smithville
- 26 Crilley's Circle Tavern (Mick's B-day Bash & Banshee's 1 Yr. Anniversary Blow-out)



eleven



eleven

OCT.

- 22 Shark Club, Vineland
- 30 Shooters, Bensalem

NOV.

- 18 Broadway Central Cafe, South Amboy

Listen for Eleven:Eleven on 93.1 FM & 102.7 FM. Request them on 100.7 FM WZXL, 370-1007.



Hotline (610) 259-8363

OCT.

- 14 Vampire Room, Norfolk, Va.
- 15 Nick's, Alexandria, Va.
- 19 Firenze, Philly

NOV.

- 3 Rivals, Philly (Philadelphia Music Conference Showcase)
- 18 Stevie T's, Trenton



Hotline 567-CATS

OCT.

- 28 Shark Club, Vineland
- 29 Shark Club

NOV.

- 12 B.C.'s, Smithville



(Classic Rock & Alternative)

Hotline 484-9380

OCT.

- 14 Rio Station, Rio Grande
- 21 Rio Station
- 22 B.C.'s, Smithville
- 28 Rio Station

NOV.

- 4 Rio Station
- 11 Rio Station



OCT.

- 21 Brownie's Lodge, Bargaintown
- 22 Brownie's Lodge

NOV.

- 19 B.C.'s, Smithville

MOMENTS NOTICE

Hot Line 294-3228

OCT.

- 12 Six Shooters Rock Cafe, Atlantic City
- 15 The Gateway, LBI
- 21 Tuckerton Fire House, Tuckerton (Halloween Party)

NOV.

- 12 The Gateway
- 23 The Gateway



OCT.

- 28 Brownie's Lodge, Bargaintown
- 29 Brownie's Lodge (Halloween Party)
- 30 Brownie's Lodge (tentative)



OCT.

- 14 Bamboo Room, Colts Neck
- 15 The Barn, Smithville
- 21 The Barre Chord, Toms River
- 28 Uncle Mike's Country Pine Inn, Mays Landing (Halloween Party)
- 29 Uncle Mike's Country Pine Inn (Halloween Party)

NOV.

- 4 Phil's Liquor Locker, Toms River
- 18 Six Shooters Rock Cafe, Atlantic City



Orange Blossom Special

OCT.

- 14 D.J.'s, Bridgeton
- 15 D.J.'s
- 21 Brownie's Lodge, Bargaintown
- 22 Brownie's Lodge
- 28 Fettes, Tabernacle, N.J.
- 29 Fettes

NOV.

- 4 Eugene's, Vineland
- 5 Eugene's
- 11 Eugene's
- 12 Eugene's
- 19 Private Party
- 26 Black Cat, Absecon

Susan & the Chain Gang

OCT.

- 18 The Barbary, Philly
- 25 Brownie's Lodge, Bargaintown

NOV.

- 26 Schooner's Blue Moon, Somers Point



STONE BROKE

Hotline (609) 398-8201

NOV.

- 2 Six Shooters, Atlantic City



Everybody Do It!

OCT.

Hotline - (609) 652-3876

- 14 Uncle Mike's Country Pine Inn, Mays Landing
- 15 Uncle Mike's Country Pine Inn
- 16 Greenbank Inn, Greenbank
- 21 The Gateway, LBI
- 22 Greenbank Inn
- 23 Greenbank Inn
- 28 Black Cat, Absecon
- 29 Black Cat
- 30 Greenbank Inn (Halloween Party)

NOV.

- 4 Greenbank Inn
- 11 Black Cat
- 12 Black Cat
- 13 Greenbank Inn
- 18 Greenbank Inn
- 19 Greenbank Inn
- 20 Greenbank Inn
- 25 Uncle Mike's Country Pine Inn
- 26 Uncle Mike's Country Pine Inn

CATNIP JONES

Hotline 646-9193

Every Thursday, Uncle Mike's Country Pine Inn, Mays Landing
Every Friday, The Barn, Smithville

OCT.

- 15 Fireside Tavern, Buena
- 19 Pitney Tavern, Galloway Twp.
- 26 Pitney Tavern
- 29 Private Halloween Party

NOV.

- 5 Black Cat, Absecon
- 12 Fireside Tavern
- 23 Fireside Tavern

Scratch the Hat

OCT.

- 15 Rio Station, Rio Grande
- 16 Crilley's Circle Tavern, Brigantine
- 21 Black Cat, Absecon
- 23 Crilley's Circle Tavern
- 29 Lower Bank Inn, Lower Bank
- 30 Lower Bank Inn, Halloween Party

NOV.

- 4 Black Cat
- 5 Green Bank Inn
- 6 Green Bank Inn
- 12 The Smithville Barn, Smithville
- 19 Rio Station
- 25 Black Cat
- 26 Rio Station

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Calendar with your Picture \$40.00
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TECH TALK

By J.D. Howard

Stage performance. Its the biggest weapon you have on live gigs to win over a crowd (and if they were from around here they were probably ticked off about the door cover to start with, so you are essentially at a grave disadvantage to begin with) Practically every time I have been out in the club scenes specifically to check out local acts I have seen poor production and poor stage performances. Folks, your not going to grow into those visions of arena shows if you can't hold a following in clubs that are only within a hour of each other and only hold a couple hundred patrons at best! Most of you play for little to no money, I realize that, but to be perfectly frank, its your fault. As you gain more fans (and can prove it on a consistent basis), you can ask (and will get) more money. The purpose of this months article is to point out the way some of you act onstage. To others (to be precise, your fans) your actions can and are perceived as dull, ordinary and boring. It all revolves around two groups of people; these would include (imagine this) your two most vital resources for surviving in the music business; Your Fans (first and foremost) and the club owner (without fans there is no way your going to make a club owner happy at closing time with poor bar receipts. So you gotta know he loves fans) Lets start with some pointers on basic professionalism:

When you get to a gig, get there on time. Be onstage, on time. If you announce in your promotional material you are appearing at 10pm, (barring an act of god or power failure) be onstage! This whole process can look so bad, so unorganized and completely unprofessional. Punctuality is a very important thing to have a reputation for.

Don't mosey onstage like you are at a rehearsal or some backyard bar-b-que. Take command of the stage! Go on together, with strength as a unified team. You are there to perform a show! Don't you get upset when the movie you just paid seven bucks for goes on 15 minutes late?

Don't waste everyone's time and decide what songs you are going to do onstage. That has to be the most ridiculous thing I have ever seen. Nobody wants to see a fifteen minute band huddle, keeping us waiting while you decide what to open with. Unless you are the Grateful Dead, make up a set list and spend some time pre-planning your show.

If you are smart, you will quickly invest in a reliable sound and lighting company and get out of the Peavey mode. So if you didn't do that please don't bring it to everyone's attention how much this sound system sucks, how bad you hate playing this club or that club. Nobody wants to hear that crap. They came to drink, be entertained and have a good time. Nobody came to hear you bitch, they can get that at home or at work (or if you are lucky, both).

If you must speak, do it quickly and be to the point. The music is what you are up there for, not tomorrows weather report. Don't spend fifteen minutes making jokes (unless your guitar player broke a string) If we wanted to hear a stand up comic, we would have gone to the Comedy Stop.

Pay attention to your fans, listen to what they want to hear and play it for them. Plan your sets around it. These people pay your salaries and the more you can win over the bigger your salary gets. Its basically simple Economics.

Play your music. This is a SHOW. A LIVE STAGE SHOW. Make it an EVENT, A HAPPENING. I would hope your music comes from your heart and soul. I hope it comes from honesty and from an artist who wants to share his music, thoughts and concerns with anyone who will listen. Well then respect your music and your show. Play it with authority, command the attention from the crowd. You must deliver a strong performance everytime you get onstage and offstage. People watch you all the time. You are the center of attention, your action and words carry everywhere. You must set the example. Be kind, be mature, think about what you say and who you say it to. These people are the first rung of the ladder and trust me you won't be able to reach the second rung prior to reaching the first. There is much too great a distance between them. This business has absolutely no room for part-time players. People want new music, fun music, serious music. Give it to them, use your gift and don't waste anyone's time.

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28 Shakey Jake
Nov. 4 Johnny O
11 Le Compt
18 Kiss the Frog

Sat.

Oct. 22 Skeleton Crew
29 S.A.T.O.
Nov. 5 The Interns
12 Fuzzy Bunny
Slippers
19 Strutter

Sun.

Oct. 23 Split Decision
30 The Interns
Nov. 6 Split Decision
13 The Interns
20 Split Decision

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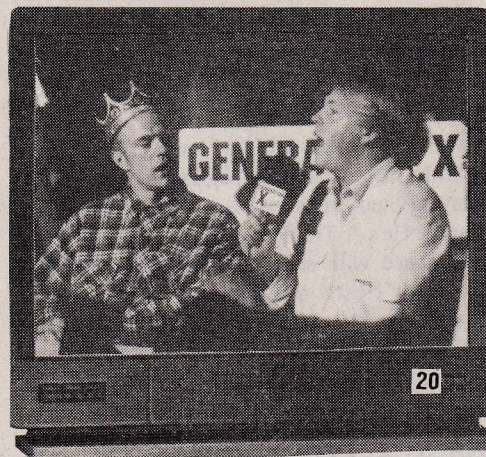
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**CHANNEL
20**

October 20th

Camio Appearance
**Warren Beatty
Gary Shanlin
Lil Lovid**



October 27th

Tommy Conwell Interview

WXTU 10th Anniversary Celebration Welcomes Local Favorites Orange Blossom Special

By GINA MASON

On September 10th, country station WXTU held its 10th Anniversary Party at Penns Landing, in Philadelphia. It was a rather hot afternoon with a massive attendance and quite a few great national acts, including Blackhawk, John Michael Montgomery, Pam Tillis, and Brooks & Dunn. Throughout the day, people stood in long lines for food, beer, and even the bathrooms. The entire day, from opening to close, it was hard just trying to find some breathing room. However, no one seemed to mind, except those left standing outside the gates without tickets.

Although much of the excitement was geared towards the main stages, there was a third stage that had its own fame. It was not only an area where mobility wasn't at a complete standstill, but also provided some enjoyable entertainment from three Delaware Valley locals. Amongst these locals, Blue Horizon, the Jim Mitchell Band, and Orange Blossom Special, they kept that third stage lively, as well as each of their audiences. With people just wanting to hear some good country music without the hassle of being smothered, the crowd steadily became larger. By the time Orange Blossom Special hit the stage, there was a decent size crowd.

Fortunately, this *In Tune* writer had the opportunity to see Orange Blossom Special perform in front of their peers and their new-found following. Although they didn't quite have as much attention as Brooks & Dunn, who played simultaneously at the main stage, those who ventured down to check them out sure seemed satisfied. With this gifted bunch of musicians, Carol DiLeonarde (fiddle and guitar), Dan Haines (bass), Mark Conboy (guitar), and Martin Savery (drums), they kept the crowd pleased and the dancers on the floor.

After battling with the crowd all day long, it was quite refreshing to get a little taste of home, beginning with Carol's proficient fiddle playing and impeccable vocals in Roseanne Cash's "My Baby Thinks He's A Train." Although Carol gave her usual stunning performance with some audience favorites, like Janis Joplin's "Piece Of My Heart" and Reba McEntire's "Take It Back," she wasn't the only one to keep the crowd stomping. Martin busted out his own renditions of Wilson Pickett's "Mustang Sally" and Confederate Railroad's "Trashy Women." Even Mark added in a few choice tunes, including Alan Jackson's "Chatahoochi" and a true crowd pleaser, Garth Brooks' "Papa Loved Mama." Of course, finishing off with the theme song for the band, "Orange Blossom Special," furnished the perfect conclusion to their near flawless set.

This foursome has been together for three years, continually play in front of an ever-changing crowd, each do their own share with the vocals, and they all have the personalities to charm their audiences. Whether it's country, rock, or alternative, Orange Blossom Special has what it takes to please. If you haven't seen them yet, check them out and if you're an avid fan, like myself, I'll see you at one of the Orange Blossom shows.

Take Care!

THE CHICK COREA QUARTET

By MEG TIMSON

Chick Corea, an established jazz keyboardist, has been playing & perfecting his craft for some thirty years. It showed in his performance at Stockton's Performing Arts Center on Sunday, Sept. 18th, a show I will never forget (thanks again Freddie!).

What I expected was mellow music, maybe mellow jazz and mostly keyboards. What I saw and heard were four extremely talented musicians who played the hell out of their instruments. Corea was accompanied by Bassist extraordinaire James Patitucci, Saxophonist Bob Berg and younger, but in no way amateur, Drummer Gary Novak. That was it. Just the four of them and a beautiful black baby grand, the sax, the stand-up bass and the drum set (which, by the way, was not situated at the back of the stage, but off to the side instead).

The show started off with the guys simply walking out on stage and taking their places. Their first of two sets was older, standard fare. Most of the tunes started sweet and melodic with keys then built up progressively adding some serious bass and drums and some solo sax in between. The music made me smile from the beginning of the show right up to the end. They played off each other well, glancing back and forth at one another (especially Corea and Patitucci) as though they were reading each others minds. (A conversation of instruments).

Watching these four play was almost as exciting as hearing them. The expressions on their faces showed how they felt about the music they made and after a while I found myself unconsciously doing the same. The music gets into your bones and you are no longer in control. I noticed the same thing happening to a lot of the audience around me. This was a profound performance.

After a short break, the second set began. Corea stepped up to the mike and announced that we would be hearing new material he wrote which portrays a story. We were the first to hear these tunes, and that little bit of info brought thunders of applause. The story is 'Time Warp', and Chick describes it as 'Fantasy Science Fiction'. (Debut CD date: Jan, 1995).

Song number one, 'Wish', started out very bluesy with Berg on sax. The second song 'Terrain', started with Novak softly tapping away and ended with mostly keyboards and drums. The third, 'Ondark's Grave', had Patitucci using the bow on his big stand-up (having recently been turned on to it by a friend, bass has become one of my favorite instruments to listen to and watch). This performance knocked me out. Indescribable! This was a very eerie sounding song, almost morose, it ended with all the instruments playing out together. The fourth and fifth songs ('Discovery', 'New Life') brought us more jazz sounds.

During the course of the night, each performer enjoyed the opportunity to play a long, indulgent solo on their instrument. (Even Novak, with at least 15 minutes of drums! Blew us away!). Corea's solo, however, was the icing on this delicious cake. The man didn't just bang on his keys, he took a drum stick to the wooden scats inside the piano and played the inside strings with his fingers! He was frenzied. The show was excellent enough to earn a standing ovation. I left the theatre high as a kite and walking on air, wanting more.

No work on future plans, but if you hear they're playing the area anytime, make a point of experiencing "The Chick Corea Quartet". It's a show you won't soon forget.

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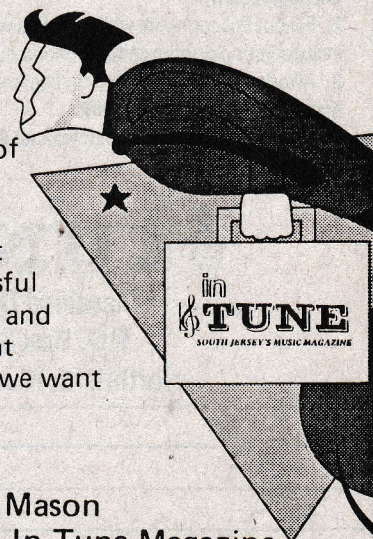
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8 pm

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October 19th

8 pm

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8 pm

October 23rd

7:30 pm

October 28th

8 pm

October 29th

8 pm

November 4th

7:30 pm

November 5th

7:30 pm

November 6th

7:30 pm

November 11th

7:30 pm

November 12th

7:30 pm

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October 22nd

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8 pm

October 22nd

8 pm

October 25th

8 pm

October 26th

8 pm

October 28th

8 pm

October 29th

8 pm

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7:30 pm

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